

became Ms wife. As he afterwards explained,
apart from
the question of love, he held " the married state
to be an
indispensable condition for the accomplishment
of all good
and substantial work. The theory which
pictured woman
as a destructive creature, one who killed an
artist, pounded
his heart, and fed upon his brain — was a
romantic idea
which facts controverted. For his own part, he
needed an
affection that would guarantee him tranquillity,
a loving
home, where he might shut himself up, so as to
devote his •
life to the great series of books which he
dreamt of.
Everything, said he, depended upon a man's
choice, and he
believed he had found what he needed, — an
orphan, the
daughter of tradespeople, without a penny, but
handsome
and intelligent."¹

At this time, after removing from the
corner of the
Avenue de Olichy and the Eue Moncey to 23,
Eue Truffaut,
Zola had secured a little house or " pavilion " in
the Eue de
La Condamine, — likewise at Batignolles, — a
house reached
by crossing the courtyards of a larger building
divided into
flats and facing the street. By opening an iron
gate one
gained admittance to a small garden with a tiny
lawn, over
which a large plum-tree cast its shade, while
directly in
front of the pavilion was an arbour of Virginia
creeper.

Three rooms on the ground floor, and three
on the first,
" all like little drawers with partitions as flimsy
as paper,"
such was the accommodation which the house
offered; and
the dining-room was so small that when a little
later Zola
purchased a piano, the necessary space for it
could only be
obtained by transforming a kind of china
cupboard into an
alcove.² The inmates of this band-box were
four in rmm-

¹ "I/CEuvre/'p. 208.
p. 91.

² "L'CEuvre," p. 251. Alexis,